

UNIVERSITY AVENUE

VOLUME 2 NO. 6

UNIVERSITY OF BRIDGEPORT

MARCH 5, 1981

25 CENTS

OK! the world is dark, and the times are sad
And the people you think are good are bad
And the people you think are bad are worse
And the people you think are worse ARE worse!

Graffiti Is

The Opening Of The Flasher's Raincoat

I have seen two really memorable pieces of graffiti in my life, neither of them pornographic. The first was scratched into the door of Syracuse University's English Department Office in the late 1950s. "The Only Emperor Is The Emperor of Ice Cream," it said. This line, from a poem by Wallace Stevens, expressed the perpetual frustration of students anytime, anywhere. What exists, it said to me, is not the tyranny of professors' ideas, but sweet melting change, forever and forever.

The second, already locally famous, is painted in huge scrawling

letters on the side of a newly-constructed bridge abutment where the extension of Route 25 will cross the Merritt Parkway. The road construction, which has already taken a sizable hunk out of Bridgeport's Beardsley Park, is laying waste to a formerly peaceful countryside in Trumbull. The words on the abutment read, "Please, Must We Always Destroy Nature." It is the civility of the "Please" in contrast with "Destroy" which is so strangely touching, so sad and hopeless.

See Page 6

BY DICK ALLEN

Allen is the Charles A. Dana Professor of English and Creative Writing at U.B., a nationally known poet and writer who once carved his initials in a tree.

UNIVERSITY AVENUE

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LETTERS

No Thanks For The Memories

Changes.

Life is a kaleidoscope of quick changes. And anyone who religiously reads our staff box has noticed a prominent change recently.

The name Cliff Coady and the position Managing Editor no longer appear together. It's shocking to the eyes, the two seemed completely irreversibly connected. A divorce between them was unthinkable.

Obviously, they weren't that inseparable. Cliff has retired from the position of managing editor. Retired is perhaps not the correct word, but it is the polite word under the circumstances. To be entirely accurate, one would have to say that Cliff retired with assistance, and a bit earlier than expected. Still, early retirement is a reward of long, hard work, isn't it?

Cliff should be remembered for his fierce love of and dedication to the University

Avenue. It was under his direction that the fairly ordinary Scribe blossomed into the fresher, more innovative U.A. Cliff nursed the University Avenue through its initial growing pains with patience and care.

Cliff held the position of managing editor for three semesters. Prior to that he served as Scribe sports editor. He was as common a sight in the Student Center as the ratty green furniture in the lobby.

We, the staff of the University Avenue, know Cliff as a man always open to change. Ironically, our biggest change is what we're facing without him at the helm. We are just beginning to realize the extent of the job he was doing for us.

It is hoped that Cliff's articles will continue to appear in our pages.

The University Avenue will continue to publish weekly

under the direction of co-managing editors Lisa Sahulka and Elizabeth Amorosi. Lisa, a much published University Avenue writer, held the position of features editor last semester. Elizabeth is a fledgling news editor. Both are sophomore journalism majors. Both originate from New Jersey and both live in Warner Hall. Both...

Enough said. We are not clones. Suffice to say, both hope to see the U.A. continue in as it has, continue to improve and to grow.

We begin a new era of the University Avenue and would more than appreciate any assistance afforded us from students and other members of the University community. However, we will continue to be here for you even when you are not here for us.

THE UNIVERSITY AVE STAFF

Dear Editors,

I hate the University Avenue. Your paper serves only to line God only knows how many bird cages in Bridgeport. There's too much stupid stuff in it and your Arts Editor can't even construct a decent sentence. I don't even read it it's so bad. Boy, you guys.

Wendell Greeley
Ex-University Avenue Reader

SAY IT IN PRINT

Mandatory General Staff Meeting: March 11, 7:30

If you write for, or want to write for the University Ave., show up. Prior journalistic experience is not necessarily necessary. Sports writers, News writers, Feature writers, Arts writers, photographers, are all needed.

AVENUES DAILY

TODAY

MASS Will be celebrated at noon in the Newman Chapel.

THE SHINING will be shown at 3, 8 and 10:30 p.m. in the Student Center Social Room.

NIGHTS OF CABIRIA and JULIET OF THE SPIRITS will be shown at 7:30 p.m. and 9:30 p.m. respectively in Recital Hall. Admission is \$1.25.

FRIDAY

TGIF will be held in the Faculty Lounge from 3-7 p.m.

THE VALLEY PIONEERS AND DEBBIE FISH will perform at 8 p.m. at the Carriage House.

SATURDAY

MASS will be celebrated at 4:30 p.m. in the Newman Chapel.

NIGHTS OF CABIRIA and JULIET OF THE SPIRITS will be shown at 7:30 p.m. and 9:30 p.m. respectively in Recital Hall. Admission is \$1.25.

SUNDAY

MASS will be celebrated at 11 a.m. and 9 p.m. in the Newman Chapel.

MONDAY

MASS will be celebrated at noon in the Newman Chapel. BOD will meet at 9 p.m. in the Student Center.

THE SHINING will be shown at 8 p.m. in the Student Center Social Room.

TUESDAY

MASS will be celebrated at noon in the Newman Chapel.

WEDNESDAY

MASS will be celebrated at noon in the Newman Chapel. STUDENT COUNCIL will meet at 9 p.m. in the Student Center.



THEY ARE DIVERSITY

BY LISA SAHULKA
CO-MANAGING EDITOR

Music is so damn personal. Visualize your ideal band for a moment. More than likely it does not exist. For a long time I've been trying to figure out what's with U.B. Why can't BOD titillate that tender, but anxious campus ear? Because the very diversity that excites the mind in college carries over to musical tastes; thus BOD can never win. Correct?

Well, not necessarily. Staring at my rainbow nightlight with a Marina brunch dripping off my ribs, the conclusion I came to is that BOD has it this time. Spyro Gyra is simply an excellent band, moreover they are "diversity."

They are a six piece instrumental band that plays a rock/jazz fusion with touches of gentle balladry, classical, disco, electronic, salsa, reggae, Latin music, blues, rhythm, and progressive rock with musical influences from the 60's and the 70's. If you've never heard them, they are happy music — picture music — like the clown on their "Carnival" album with the stars dancing on his sky blue costume.

Spyro Gyra began messing around in Buffalo, N.Y. bars. They were just friends playing together on Tuesday nights. Then suddenly three blocks of fans gave the little bar a driveway. The friends became a group, and the group became Spyro Gyra, which now gets three standing ovations all

**"Our Singles
Are Very Melodic
And Don't Allow
Boredom To Creep In."**

the time, according to band member, David Wofford.

When he told me that I chuckled lightly. He didn't understand why, hopefully he never will. Wofford felt that Spyro Gyra would do "excellent" at U.B., basically because that's how they do everywhere else. They play about an hour set, and will be keying on "Carnival," although they'll use all their stuff, including "Morning Dance," which was tacked to Billboard's top 10 jazz albums of 1980.

If you're afraid, by the way, that you'll be bored with purely instrumental music, forget it. Jay Beckenstein addressed this issue in a recent interview.

"Our singles are very melodic and don't allow boredom to creep in. The solos aren't too long and it's easy music for the public to understand and enjoy," Beckenstein said. He then added, "There are things on the albums that are a little more challenging, but nothing that somebody with an open mind can't understand."

If that's not good enough for you, every concert review I've ever read on this band has been full of words of praise, that jump from the newspaper columns and clap

their letters together.

Percussionist Gerardo Valez, once a member of a disco band, and Tom Schuman, the keyboardist, made every review with descriptions of wild body gyrations.

It would seem that audiences don't have a choice but to ENJOY! The problem is to make a student into an "audience." And according to Jeff Holtz, F. M. Program Director at WPKN, that may be a big problem.

"I play a lot of Spyro Gyra. They're good, real good . . . I think it's a step in the right direction."

And then the big *but* came.

"I would tend to say as far as U.B. students go there will be a small turnout . . . It's real hard to tell what people on this campus want, basically because they're apathetic."



Larry Blackwell, President of BSA, was a little more positive only so far as the black audience goes. Blackwell felt, in an interview, after the Poco concert, "that not only is the music we get at Bridgeport not representative of the black population, it's not representative of the student population." Then he alluded to the Jazz Ensembles, which according to him, gets a good turnout, both of black and white students.

The Jazz Ensemble will be opening for Spyro Gyra on March 15th, but that wasn't the reason Blackwell gave for his "better turnout" prediction. He said this group "leans more to blacks' likes and tastes. In the back of BOD's subconscious, they are trying to reach out and appeal to more people."

Still, in my mind, the potential success of Spyro Gyra is clouded by an image of an entire UB campus sitting down, T.V. nob twisted to Channel 2, and Archie Bunker's Place, where that night, Murray's plans for a swinging weekend will turn into far more than he can handle, after he meets a girl whose idea of a good time is positively criminal, or something like that.

A. M. called them "Jazz-rockers of uncommon talent," *The Oakland Tribune* called them "an oasis for thirsty fusion fans, channeling the styles into effervescent songs, built on catchy melodies," *The Sun-Sentinel* said "... the kind of bright, engaging jazz Rodgers and Hammerstein might have composed if they'd have been hip," *The Blade Tribune* said "a new Jazz band of uncertain parentage which nevertheless makes nice

**"They're Good,
Real Good."**

 Jeff Holtz 

**And Then
There's Archie Bunker**

music," *Texas Jazz Magazine* said "shows signs of life that belies its frozen origin up in Yankee land," and finally from *The Los Angeles Times*, "Spyro Gyra's music . . . works because of its melodiousness, fiery rhythms, and incredible energy."

This is what the experts say, it remains to be seen what UB will say.



Three standing ovations wherever they go.

"SPYRO GYRA," Sunday, March 15 in the Harvey Hubbell Gym. Tickets are \$5.00 for all full-time and ELS students, \$8.00 for the public. Tickets are on sale at the Student Center Desk.

After March 11 ALL tickets will be \$8.00

UNIVERSITY AVENUE

International Students Bring UB "A Taste Of Home And The World"

BY DIANE KOUKOL

International students will be offered a taste of home next weekend, while American students and faculty will be exposed to the cultures of the various countries represented on campus.

The fifth annual International Festival, "The World at UB," will be held March 7, at 6 p.m. in the Student Center Social Room.

The event, sponsored by the International Relations Club with help from the Office of International and Special Services, is the most authentic of its kind in the area, according to Janet Shepro, Assistant Director of International and Special Services.

"It's always very unique and authentic because we have the international students here," Shepro said. "And it's not commercialized because we're

not trying to sell anything."

The festival consists of exhibits, foods and entertainment from more than 40 of the 64 different countries represented on campus.

The food is prepared by the students. "The money from the tickets we use for food," said Shobha Balram, president of the International Club. Balram, a graduate student in Urban/Suburban Administration, is from the Fiji Islands. She is, perhaps, the student who has travelled the farthest to attend the university, according to Shepro.

"The students are pretty cooperative," Shepro said. "Of course, sometimes they procrastinate. But, if we ask people to help out and cook, they usually do it."

Many of the ingredients for the dishes are not easy to find,

according to Balram. "Sometimes we have to go to New York to find them," she said.

A group of three or four students from a particular country get together and make enough food for about 30 to 50 people, according to Shepro.

"If you went into the Student Center cafeteria Saturday during the day, you wouldn't recognize most of the smells," she said with a smile.

Before eating the buffet dinner, guests are welcome to look around at the various

displays," Shepro said, pointing to a table in the corner of her office. The table was covered with a variety of envelopes and packages.

"Another interesting part of the festival is the dress show," Shepro said enthusiastically. After dinner the students dress in their native clothing.

"Some of the costumes are very elaborate, and others are very practical. It's really interesting," Shepro said.

"We also have more entertainment than last year," said Balram. "It's more varied."

batting an eyelash, 1,000 tickets," she said.

The festival is not run for profit according to Shepro.

Student Council allocated money to the International Relations Club for security and waitresses.

"On the day of the festival we have problems telling people they should have bought the tickets earlier," Balram said.

"It's always an enormous success. The comment we usually get is how come we don't do it more often," said Shepro.

**"It's Always Very Unique
And Authentic Because We Have
The International Student Here."**

Janet Shepro

MANAGEMENT

GOT THE GUTS?



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will be on campus**

Tuesday, March 10th

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display tables set up in the social room.

The students bring various items from their countries and set up the display tables, according to Shepro. "Of course, some countries are better represented than others," she said.

"We've written the embassies for some information for the

The entertainment section of the festival will feature a belly-dancer, barbershop quartet, magician and students will also be performing.

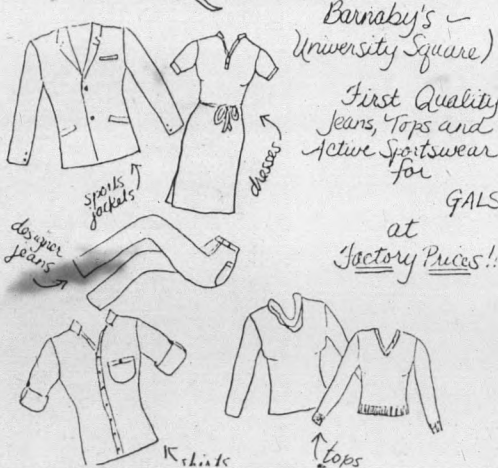
Tickets for the festival went on sale last Monday, and as of Thursday, over 85% of the tickets were sold. "We sell out every year," Shepro said.

"We could easily sell, without

"People just don't realize. I'm still recuperating from last year's festival," she said.

Tickets are \$5.50 with UBID's and \$6.50 without. They can be purchased at the Office of International and Special Services in Linden Hall or from an IRC officer. Tickets will not be sold at the door.

"THE CLOTHES CLOSET"
280 ATLANTIC ST.
BPT., CT. (located under
Barnaby's -
University Square)



GRAFFITI

Continued from page 7

once dominated these walls until someone wrote "Enough politics already, somebody draw some tits!" These discussions still make up a good part of the written work and some is accompanied by impressive artwork. Some other sentences offer advice ("Don't vote, kill yourself, it gets more attention," "Never buy anything you have to feed or paint.") While others just annoy. Much is said inside these wretched walls, all colliding together to keep the confused... well, confused.

A MINUS

Student Center (Second Floor). Graffiti writing, apparently, is not allowed on this floor. There are signs that it once existed though only to be covered by intimidating scratch marks. One thing people should know though, no matter how dreadful the graffiti, scrape marks are infinitely more obnoxious.

NO GRADE

Student Center (Basement). This bathroom should be made into a shrine to celebrate illiteracy forever. Political peabrians should not be allowed to write on walls. Clown time, apparently, never ends.

F

ADDITIONAL GRAFFITI NEWS: A lot of repetition in these bathrooms. If it weren't for the dreaded hostage situation, some bathrooms would be forever blank. Not all the graffiti was worthless or less than mundane. Like any good literature, it takes some sifting through the garbage to find the quality.

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Photo by Gary Cichowski

Gregory's Philosophy Better Late Than Never

BY LAURA HART

Dick Gregory has the ability to stun, humor, criticize, and even repel.

The controversial comedian/activist addressed a mostly black crowd at the Student Center where he angered some by his lateness, but in the end he seemingly won the audience over.

One man in particular chose to air his displeasure at Gregory's tardiness; he stormed up to the live mike, saying "Testing 1-2-3. I gave up a lot of time to be here with my people. This bullshit is too much. I believe in unification ... Tell Dick Gregory that!" The revolutionary, wearing faded Levi's and a red bandana around his forehead, fled out the back door. Moments before, one gentleman started singing "We Shall Overcome." He coaxed the group to "Join in," not receiving a response he asked "Have you gotten too fashionable to sing?" Still not getting any response, he continued, "Maybe you've already overcome!" which was met by some laughter.

Gregory arrived, nearly an hour and a half later, and began by saying, "I can't stand here and say that I'm glad to be in Bridgeport." In his free-wheeling talk that last nearly two hours, Gregory managed to comment on a variety of topics. Some Gregoryisms:

Nobel Prize: Operated by "manipulators ripping off our minds." He pointed out that the "Nobel was named after a man who gave us dynamite ... it's like having Jack the Ripper having the 'Be Kind to Women Award.'"

Ronald Reagan: "A jelly bean eating punk." Furthermore, he stated that the Reagan presidency is a plot "to put the CIA in the White House" in the person of George Bush.

John Lennon: Gregory suggested that the shooting of Lennon was a "Government

Hit." He based this upon the autopsy report which said that seven shots had been fired, but witnesses said they had only heard four.

Universities: Gregory summed up colleges as being "racist institutions," and said "Universities were never put together to educate you, but to teach you how to make a living, and to feed your greed ... to confuse you."

Gregory, a vegetarian, went on at length about nutrition stating that the foods that are available to us are too high in chemical content, salt and sugar. He urged the audience to "check out the food they are feeding you," and pleaded more than once to "take care of your body."

His free-wheeling attacks included everything from the CIA, FBI, TV, films, to the Iranian crisis, of which he said he was disappointed at the reaction of "jumping on Iranians who had nothing to do with it." "TV," he said, "is not to entertain you, but to detain your mind." He suggested that the media as a whole is run "by a bunch of manipulators." He was particularly critical of the govern-

ment in his accusation that the disappearance of black youths in Atlanta is a government plot, claiming that the government is performing research on them for either genetic engineering or the production of interferon.

The radical Gregory, whose theories might seem far-fetched, even paranoid, accomplished what was probably intended — to make people think, whether negatively or positively of society.

Gregory's talk was only one of the scheduled events for the "Black Arts and Cultural Festival." Others included the performance of Bowen-Peters Dancers, two films, a dance at Marina, a talent show, and speaker Rev. Arthur Langford. Langford helped organize search teams in Atlanta, and did not rule out Gregory's theory, saying, "We have not ruled out any theory; any possible solution to these crimes."

The week culminated in a talent show held at the Carriage House on Sunday, which included songs, poems and dances performed by black students. What the show lacked in organization, it made up for in talent and content.



Photo by Gary Cichowski

LEAVING THEIR SMELL FOR AWHILE

Continued from page 1

But most graffiti, around as long as humans have wandered this planet, has neither art nor rhythm. It is an act of exhibitionism — scratched, carved, dug, drawn, spray-painted, flung — meant to shock and affront. Its power arises from its being an act of private exposure in a public place. When it arouses, it arouses in much the same way as an advertisement for sexy lingerie does in the staid pages of "The New Yorker" or "The Sunday New York Times Magazine Section." It thrives on being unexpected, out of context. Its victims are generally trapped: behind desks, in elevators, waiting in lines for buses, sitting on toilets. They have necessarily mundane human functions to perform and can neither quickly escape nor confront their anonymous attackers.

The creators of graffiti also have been trapped. They, too, were behind the desks, half-listening to a dull lecture. Or they were in elevators, lines, toilet stalls. Their graffiti, imaginative or not, expresses rage or shame or boredom. It makes the anonymous public place somehow their own, with an action akin to a dog lifting his hind leg to urinate against a fire hydrant, leaving his smell for a while. Graffiti of this sort says, "I existed, remember me" and its most famous example comes from World War Two's "Kilroy Was Here," written from Omaha Beach to Iwo Jima.

Often graffiti arises from another kind of war, the war between the deprived and the affluent. A beautiful

piece of sculpture or a statue plunked down in a ghetto area is soon likely to be defaced, showing to all the world how inappropriate is token grace in an environment of total poverty. There is a natural human urge to bring down the high and mighty, to damage and deface that which reminds us, by its very contrast, of untameable miseries. Everyone knows the story of the minister in his red flannel drawers.

There always have and always will be the drawings of out-sized men's and women's genitals, violating and being violated, and the four letter words which

Hostages!" and the last gasp of the 1960s consciousness: "No Nukes!" Perhaps most indicative of declining national verbal skills are the misspelled basic four-letter words, "k" replacing "c," found in Bridgeport and other cities.

The newest innovation in graffiti is how it has come off the walls and onto people's bodies. A relatively inarticulate generation now supports thousands of small shops where graffiti of all sorts can be purchased and painted or pressed onto tee-shirts and sweatshirts. Many go around advertising their sexual availability or lack of it, their affinities with Mickey

table radio. Shopping malls and supermarkets subject us to quieter but still insistent musical graffiti, most suitable for putting cows in a good mood to produce milk or chew their cuds. And who has not come to the conclusion of the occasionally touching movie on commercial television, only to have the end credits and music splattered by a voice-over barrage of words about future programming?

Graffiti, what gives rise to it and the effect it has, can be understood if not condoned. America even has a whole evening set aside for its children to practice it, called "Halloween." Very occasionally graffiti is stunning in its appropriateness. A literate piece of written graffiti has all the qualities of a fine epigram, and is as memorable. More often, however, it is of the type found in Philip Larkin's poem "Sunny Prestatyn" where a lovely young woman on a travel poster has her teeth blackened, her eyes bossed, her breasts and crotch scored, and is set astride a huge disembodied phallus. Her moustached lips have been stabbed. Larkin writes, "She was too good for this life" and continues, "Very soon, a great transverse tear/Left only a hand and some blue./Now Fight Cancer is there."

It is as impossible to eliminate graffiti as it is to completely thwart the onslaught of disease. But while we occasionally admire it, are aroused by it, even learn from it, it is important to remember that the great majority of graffiti is created by flashers: people for moments or lifetimes unable to heal their personal wounds, who open up their raincoats on darkened streets.

Scratched
Carved
Spray-Painted
Drawn Dug
Flung

accompany them: crude expressions of crude imaginations. Yet, here and there are also found the types of graffiti which are revealing of the times. At the University of Bridgeport, as elsewhere throughout the nation during the 1960s and early 1970s, could be found such slogans as "Free Huey Newton!", "Free the Chicago Seven!", "Up the Establishment!", "Make Love, Not War!" and the gentle "Flower Power" and "Frodo Lives." More recently the slogans have been the obvious signals of a people's rage: "Down With Iran!", "Free the

Mouse, this rock group or that, a gas treatment, a type of sneakers, a religious organization. Millions proudly wear a type of graffiti on their backsides. Just as cattle were branded with the logo of a ranch, so now are human rumps branded by Gloria Vanderbilt, Jordache, Sergio Valenti.

Noise graffiti is often overlooked, but the constant outpouring of doltish DJ patter and song lyrics bland as Parkay margarine or about as subtle as Secretary of State Alexander Haig's face, assaults anyone who crosses the path of a blasting por-

Wanted:
Well blessed
Virgin as gift to
friend. Must have

PLEASE
SIT
DOWN

REAL
RED Blooded
AMERICAN
GRAFFITI

LEG

GRAFFITI CONSUMER GUIDE—ALA UB

BY CLIFF COADY
CONTRIBUTING WRITER

Bob Dylan said this one, "Art, if there is such a thing, is in the bathrooms, everybody knows that. To go to an art gallery ... that's just a status affair." With that in mind, one must consider the bathrooms here at this University.

What this pretends to be is a review of various bathrooms and the art (pictures or words) on them written in the tradition of Robert Christgau's record review column entitled "Christgau's Consumer Guide" which appears in the *Village Voice*. While not wanting to intrude on Christgau's territory, this seems the only appropriate way to view the quantities of graffiti.

Only bathrooms in academic buildings were eligible for this guide on the idea that anonymity is a graffiti writer's assurance. Dorm graffiti is psychologically different than the graffiti found in buildings that are not lived in. Also, only men's rooms were reviewed this time (perhaps one of the female writers will let themselves get conned into doing that story next time around, too) because I don't need a reputation as a late-night pervert or the campus police on my back.

Based on their various merits as buildings, the Library, The Arts and Humanities building and the Student Center were deemed representative of University of Bridgeport graffiti.

Grades were based on A) Originality, B) Diversity of subject matter, C) Quality of artwork, D) Amount of clutter on the hostage situation (the less said the better). After hours of interviewing bathroom walls, here's the year's compilation of UB graffiti.

A and H Building (First Floor). The yellow walls in this building's lavs make for rather effective backdrop for words of wisdom. Unfortunately, however, those words of wisdom rarely appear here in this building dedicated to the arts. The first floor has its moments though, with references to Devo ("Do you wear

your jock a lot?"), to a debate on the merits of student films (this includes artwork). Only a fair beginning.

C
A and H Building (second floor). Not a lot here either. There is a simulated advertisement written in dramatic move script for "What Ever happened to Frances Farmer shouldn't have happened at all," a student play. Then, just above that, there is an advertisement set like the cover of Playbill for a fictional movie, John Carpenter's "Eat My Rotten Crotch, The Ultimate Horror Story." It starts Friday.

C
A and H Building (Fourth Floor). The acid rock contingent must frequent this bathroom often. "The Dead Rule," "The

Floor). What, with a cinema Bill-board drawn to cover the inside of the bathroom wall, there's little guessing as to which department calls this floor home. Added to this is a very large poem written in permanent red about the miseries of filmmaking. The poem, set to the tune of "I'm Back In The Saddle Again" by Aerosmith, may have its moments (I'm filming, to enter a film fest, I'm filming, they're sending me to Budapest), but it doesn't merit the space it takes up. Cinema majors get carried away occasionally and some feel compelled to review this work of bathroom art. (They hate it).

B PLUS
Library (First Floor). "College is where lav writing becomes more profound," is an ironic

D
Library (Third Floor). Vintage graffiti sometimes never goes away; especially if it was engraved with something just short of a jack hammer. "Better life through Chemistry/LSD 25. "Everybody must get stoned" and "Flush twice, it's a long way to the cafe" will forever remind us of yesterday's wit.

D PLUS
Library (Fourth Floor). "Something is wrong, where did all the graffiti go?" is an appropriate question posed by a puzzled wall writer in this bathroom. I don't know. I didn't take it. But somebody must have.

C MINUS
Library (Fifth Floor). The higher the view, the lower the quality of graffiti. Aside from a nicely drawn picture of Germany (?) and the most accurate "Clowntime is over," this floor only offers the usual infuriating drack.

C
Library (Sixth Floor). This floor seems reserved for the artists among us. Drawings of male and female genitals are the main attraction of those with a desire to show their artistic worth. There are also etchings of Khomeni and Carter with political commentary about how many nuclear warheads should be dispersed over various parts of our planet. All this mess was aptly summed up by "God save these poor assholes."

D PLUS
Student Center (Third Floor). If this were an album it would surely be *Sandinista* by the Clash. A lot is going on on these walls; some completely worthless but much of it very interesting stuff indeed. Everything is included in this massive onslaught of literature. Lengthy political dialogues (longer than many term papers)

See page 4

"College
Is Where
Lav Writing
Becomes More
Profound."

Doors," "Eat Acid," and "Deep Purple" are just a few of the thoughts issued here. One of the most interesting and entertaining aspects of graffiti reading is the dialogue that can sometimes take place between total strangers. One Greatful Dead fan, taking offense to what someone wrote about Jerry Garcia and Company, viciously engraves "The Dead are great" into the wall. Upon seeing this, one observer casually asks, "Why get hostile over a difference of opinion?" Add a lyric to a Clash song ("Coke adds life: where there isn't any") to that line and this bathroom has potential.

B
A and H Building (Eighth

piece of graffiti that sums up the overall lack of quality of wall-writing in this building. There is hardly anything profound on these walls. More of the same actually; names of rock bands, tired limericks, and the constant discussion on what American and/or Iranian students can do to their sisters and/or camels. Amidst this carrying on, someone simply asks, "Why don't you all relax?" Good question.

D PLUS
Library (Second Floor). Most of the graffiti in this bathroom could not escape the janitor's wrath and remains unphathomable. Most which remains visible should not have remained that way.



CINEMA DEPARTMENT PRESENTS

Fellini Double Feature

BY ROBERT BERKLEY
LIVELY ARTS EDITOR

The Cinema Department's film series THE GREAT DIRECTORS continues this weekend with a double feature presentation of films by Italian director Federico Fellini. The first film is *Nights of Cabiria*, Fellini's 1954

woman in *Juliet of the Spirits*.

Both films represent different and distinct examples of Fellini's personal vision and despite a radical change in style, the latter film shows a continuity of that vision. Fellini entered filmmaking with the Neo-Realists just after WW2 in Rome. In fact,

ural reality. What is real in fantasy is therefore attainable by mere conception. If something is real within fantasy, then it is real. Apparently Fellini took LSD seriously.

One of the first noticeable differences between the two films is the appearance of color in *Juliet of the Spirits*. Fellini's first color film presents a feast of colors; a visual smorgasbord of colors and beautifully constructed images. Yellow dresses against green shrubbery, red lipstick and blue dresses provide and support the dreamlike quality of *Juliet of the Spirits*. The sporadic tone carries from the construction of the shot to the meaning of the shot.

The similarities or continuities between the two films are endless. One constantly defines the other. In some ways one could say that Juliet is the person Cabiria would become should she indeed change her life. Both women are desperately alone, rejected by the ones that matter most. There is a scene in *Cabiria* when Masina gets hypnotized and brings herself to a happy time and place where she is free of all her conscious misery. Juliet shares the same subconscious with Cabiria because her fantasies are rooted in the same desire for escape from the same things. People are measured by their misery.

Fellini has transferred his personal misgivings about life to his sweet creatures, Juliet and Cabiria. They surely don't de-



Worlds apart — Giulietta Masina and Mario Pisu have become living interpretations of the ceramic horse statues behind them; facing different directions and whose sole raison d'être is to decorate their comfortable middle class home structure. *Juliet of the Spirits*.

serve his problems. These characters are governed by love but they haven't got the proper channel for it to be experienced so instead they are made aware

of their feelings of paranoia and guilt and hate. Not only does the love hardly get a chance to live, but it nearly gets forgotten about.



portrait of a prostitute who wants to change her life, played by his wife and four-time leading actress Giulietta Masina. About nine years later Fellini directed Masina again, for the last time in a feature film, as a middle class woman who experiences a spiritual shaking up while employing a private detective to follow her husband who she suspects is having an affair with another

he was an uncredited co-writer with Cesare Zavattini of Rossellini's *Open City* (1947). Among the company of the Neo-Realists Fellini attempted an approach at reality that was stark but vague — pure cinema, grass roots cinema but apparently uncomfortable to Fellini. He later approached a personal reality so that dreams or fantasies become inseparable from nat-

He transferred his misgivings
about life
to his sweet creatures;
they surely don't deserve
his problems.

New Wave—Old Wave— It's All The Same Ocean



Trust is the new album from Elvis Costello and trust is what Costello is expecting from his listeners. *Trust* is yet another creation of Costello and producer Nick Lowe. On *Get Happy* the two combined pop production with Costello's lyrics for an ultimate pop music record; complete with short songs and upbeat tempos. On *Trust* it seems as though Mr. Lowe twisted Mr. Costello's musical point. As a result, the record has a Dr. Jekyll and Mr. Hyde sound. Lowe's influence is obvious on "Different Finger," a song that draws heavily from Lowe's country pop roots and "Shot With His Own Gun," an over-dramatic, all piano piece of bombast. On four songs, "Clubland, You'll Never Be A Man," "Watch Your Step," and "New Lace Sleeves," Costello saves himself. The lyrics of these songs are based on experience instead of anger, resentment or cynicism. They have more depth because they are more personal songs, and also

because the entire song is important to Costello, not just the lyrics or delivery. These songs also define a new role Costello is trying to play. He is no longer Buddy Holly on acid, or the grand cynic, he is the calm orchestra leader of the Attractions conducting pop music.

There are two more surprises on this album. The first being the addition of Martin Belmont on guitar and second, Costello sharing vocals with Glenn Tilbrook on "From A Whisper To A Scream." Even if they are not necessary for the album, these two additions Costello is exploring work well.

On the whole the album shows a definite attitude change on Costello's part. The songs on *Trust* reflect a more experienced, controlled musician than any of his past albums.

* - Claude Chabrol



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The Man With The Movie Camera

BY ROBERT BERKLEY

John Travers works hard and he works often. He was just nominated into the top three finalists position of a nationwide ACE (American Cinema Editors) student editing competition. Fifty-three competitors were given an uncut 2-minute scene from the T.V. show *Vegas* to edit. Travers, a junior cinema major, took two weeks to edit the scene which won him the nomination. Judged by professional film editors, the winner will be announced sometime in March and according to John "will win a trophy but more importantly the winner will probably receive job opportunities."

Potential employers look for students who are able to work under genuine limitations and still produce a high quality project.

In addition to the contest and working on student films, John just completed work on the U.B.

promotional film that had been in the making for about a year. Cinema Department Chairman Gerald Wenner, who is in charge of the project, allowed most of the production responsibilities to John.

Wenner wrote the script and although John is credited in the film as co-editor, he was fundamentally in control of directing, camera work, and sound as well as editing. He shot a lot of it along with other students; about twenty other students who also worked in different capacities, mostly camera work and sound. "I had final say-so on most of it."

The film is designed like a visual tour of U.B. It covers all the schools and most of the departments featuring daily activities and several campus and community events. (A sneak preview to U.B. students of the film will be held next week — check next week's *UNIVERSITY AVENUE* for information.) The



John Travers as Cinematographer (r.) discusses a shot with Director Mark Ribkoff on *Breaking Through*, shot in Stowe, Vermont.

film will make registered students want to register all over again.

Travers boasts that U.B.'s Cinema department is "one of the

best in the country. A lot of people don't realize there is a great deal of freedom to work. There are good production facilities and there is a good film history

department ... All the people are great. Most of them will wind up working in the industry and do great things because they're serious."

KAMIKAZE THEATRE DEBUT AT PALACE PERFORMING ARTS CENTER

"The beginning of any movement," says Vinton McCabe, founder and artistic director of Kamikaze Theater, "is simply a matter of doing. Whether it be an artistic or political or religious movement. Those of like mind must, at some point after talking and thinking and praying, get busy, get active, and produce something of value." It is on this principle that Kamikaze Theater is formed. That the staged drama, a vehicle of communication as well as entertainment is virtually without peer for audience involvement.

Nearly three months ago now, auditions were held at the Palace Performing Arts Center in South Norwalk. From the many actors who attended those auditions, a core group was formed. Now that group is presenting its premiere production in Connecticut.

On March 12-15, Kamikaze Theater will debut at the Palace, presenting two original works. The first, referred to as *A Restaging of Everyman*, takes the

Medieval morality play and restores its oral tradition as a work relevant and entertaining to today's audience. Local composer Ed Dzubak has created an original score for the production, which has been choreographed by Sandra Koppell.

Sharing the bill with *Everyman* is *Boy With a Face*, written by the group's director, Vinton McCabe, whose past theatrical works have been performed by various groups throughout the United States and Canada. Most recently, another of McCabe's plays, *Non Sequitur*, was produced in New York City by the Process Theater. *Boy With a Face* is to be described as a long one-act comedy about the end of the world.

Both plays are to be presented at each performance, with curtain times at 8 p.m. Thursday through Saturday and a Sunday matinee at 2:30. Tickets are \$5.00 for adults, \$3.00 for students and senior citizens. Tickets may be

reserved by calling the Palace at 853-8888 or may be purchased at the door.

Included in the cast are Curt Bradford, Nadine Orenstein, Suzann La Tulipe and Lana Hunnicutt, all of Norwalk; Janet Antonelli of Stamford; Philip Williams of Darien; and Joe Ochman and Georgianna Lillis of Fairfield.

McCabe concludes his comments concerning this production with the hope that all persons will attend the group's premiere show. "This is my

second Kamikaze Company," he says. "The first is still running in Tulsa, Oklahoma, still presenting new shows. As with that company and its audiences, the audience here in Fairfield County can always be assured of some basic things: that the group has worked long and hard on the production. That quality matters most to all members of Kamikaze Theater. And, most importantly, that each and every audience member will be challenged to think, to laugh and, above all else, to have a great time."



Kamikaze actress Janet Antonelli.

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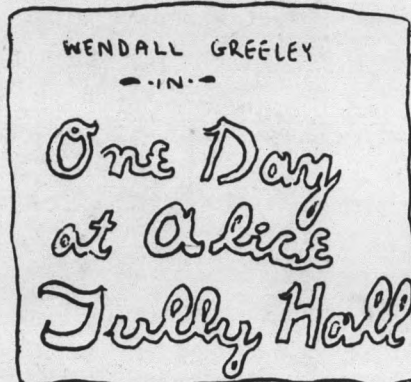
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LE END

Student Exhibit To Open

Every Spring, the students of the University have the opportunity to display their artistic ability in an open submissions show. The show is held in the Carlson Gallery. Students can only submit three works per person, with a two dollar fee for each piece. The purpose of limiting works is to ensure quality as well as easing the strain on our overworked judges.

Submissions will be accepted in the Carlson Gallery during open hours from March 17 to March 23. Works should be in frames with hooks or eyes to facilitate hanging. The show opens March 29 and runs until the end of May. Anyone wishing to participate in any aspect of the show should contact the Carlson Gallery for further information and details.

Outrageous Satirist

Tickets for the Johnson-Mellon Series presentation of Mark Russell will go on sale Monday, March 16 at the Mertens Box Office, available to student, faculty and staff for one week before going on sale to the general public. Tickets are free to the UB family with a UBID. Admission to the general public is \$5.

Mark Russell is Washington, D.C.'s foremost political satirist and will present an evening of "Politics is a Laughing Matter." Critics have hailed Russell as an evening of quality showmanship, outrageous satire, original song parodies and delicious caricature. He will appear on stage of the Mertens Theater, Sunday evening, April 5, at 8 p.m. All seats reserved.

Marinelife Course Offered

Mystic Marinelife Aquarium and the University of Connecticut will join for the third summer to offer a three-credit course on Coastal Ecology. Taught by Art Bulger, Asst. Prof. Biology at the University of Virginia, and Jim Stone, Aquarium Education Specialist, the course will meet for a week of lectures followed by five days aboard the schooner "Voyager."

Total cost of the course, including college credits and accommodations aboard the "Voyager," is \$400.00. Lectures will take place from June 8th through June 12. During the final five days of the course, June 15 to 19, students will live aboard the "Voyager." For further information on this course, contact Jim Stone at Mystic Marinelife Aquarium, Mystic, CT 06355.

Engineering Scholarship

An endowed scholarship for engineering and industrial design students has been established at U.B. by Professor Charles Kishibay and his wife, Dorothy, of Trumbull.

Named scholarship funds can be established by a minimum pledge of \$5,000. During the five year building period allowed to reach this figure, the Kishibays will sustain the scholarship by an annual contribution of \$300. Each of these donations will be awarded to a deserving graduate student majoring in engineering or industrial design.

Once the principal has reached \$5,000, interest will be distributed annually to a qualified student as the "Charles and Dorothy Kishibay Scholarship Award."



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S P O R T S

W E E K L Y



Sure Shots Corner

BY HOLLYWOOD HURDLE

BY CARLTON HURDLE

Now that the season is over, many avid U.B. Basketball fans, if there are such fans, have been raising questions relating to the team and its season. First of all, last year we were 14-13. That was considered an off-season by some. But others considered it a good one, because we finished over five hundred and overall didn't have a losing season. This year, we ended up 15-12. It is considered by many a disappointing one. This I don't understand because, aside from Eddie Petrie, the team that finished 14-13 was intact. So, now you people can see that you can't win on talent or coaching alone. You need a high level of commitment and desire, too. Internal problems can kill a great team's success. Think about that next year when you go out and watch the team.

Now for the questions that have been brought to my atten-

tion. Since people have a tendency to believe what they want to believe, I will offer a few possible answers and you can pick the one that you feel comfortable with.

Q. Why didn't the basketball team make the playoffs?

A. (a) We didn't win enough games. (b) We lost too many games. (c) Both A & B.

Q. You had quite a few technical fouls called on you. What do you say to the Refs?

A. (a) F--- you. (b) Next time you call a foul like that, I'll hit you. (c) Well, Mr. Referee, it all depends on what kind of drugs you took before the game. (d) You'd probably turn your mother in for walking on the grass.

Q. How many girlfriends does the average U.B. basketball player have?

A. (a) 1 (b) 11½ (c) Got a calculator? (d) None of your business.

Q. What do you do with your spare time?

A. (a) Read the Bible. (b) Play basketball. (c) Play with girls. (d) A & B.

Q. Why did you come to U.B.?

A. (a) Because I don't like to be near water. (b) Because I didn't know what people like

you went there. (c) To be with you, of course. (d) I took a wrong turn on the Turnpike to Florida.

Q. Who is your sports editor?

A. (a) Hell if I know. (b) Mark or Lisa Sahulka. (c) The shadow.

Q. Was there anyone on the team that was from outside of the U.S.?

A. (a) Yeah, your sister. (b) Adrian. (c) Yes, we imported our root beer.

Q. Who is your favorite player?

A. (a) Carlton Hurdle (b) Carlton Hollywood (c) Sureshot

Q. What are you going to do now?

A. (a) None of your business. (b) Mind your own business. (c) Both A & B.

Q. What do you think of next year's team chances for the playoffs?

A. (a) I save all of my thinking for school work. (b) What do you think? (c) Thought you had me, didn't you?

Q. What's your favorite pastime?

A. (a) Studying. (b) Writing this article. (c) Playing with girls' heads.

Q. What made for the hot and cold streaks that our Knights had?

A. (a) Con Ed. (b) Oil prices. (c) The weather.

FLOOR HOCKEY

This year we are not only offering Men's Floor Hockey but Women's Floor Hockey also. So anyone interested should come down and sign up today. Registration began Monday of this week and ends next Thursday. Just a reminder that if any individual is interested but can't find a team, contact my office ext. 4465 or stop by the Rec Center and ask for Bill. I will be glad to place you on a team or form a team from individual entries.

Men's Basketball

After reading last week's article some would think that the basketball season has just started — wrong, it's almost over. The regular season is closing out this week. So I will try and give you a wrap-up of what has happened so far this year.

The first game of the season found T-1, a group of commuter students led by Jim Ochman, paired off against the Nutcrackers, last year's runner up in Men's Basketball. Well, T-1 surprised the Intramural-Recreational Sports World by destroying the Nutcrackers by a score of 60-36. Top scorers were T-1's Jamie Ochman and Paul McBride with 14 points each. Gary Delbuono put in 10 for the losers. This game led many observers to believe either that the Nutcrackers were not the same team as last year's squad, or that T-1 was a team that would have to be dealt with this season.

The next night the Snowmen met up with three on three champs, the White House. This proved to be no contest, as the White House whupped the Snowmen 51-22. Chuck Kniffen was high scorer for the White House with 14. Tim Reilly and Dave Schwartz threw in 10 points each for the winners while Bob Mullan contributed a high 7 points for the losers.

Wednesday night that week saw the Misanthropes jump it up with Deviated Septum. The Misanthropes surprised Deviated Septum with their new recruit from U.B. Basketball, Paul "The Big Z" Zeiner. "Z" was

coaxed out of retirement this year by The George Steinbriemer of Intramural Sports, Joe Marino who reportedly gave "Z" a contract calling for 20 million six packs of beer over a five year period. The Misanthropes are hoping that the big guy can bring them a basketball crown this year.

In the first half of the game it seemed as though the big guy could be stopped as Deviated Septum held "Z" to only 8 points. Along with some balanced scoring by the Septum, they led 20-13 at the half. The second half saw the Misanthropes fight back to close the gap to two points. With time running out Deviated Septum tried to stall for the last shot. They got the clock down to about 12 seconds when Mike "The Beak" Collopy forced a shot from about 10 feet. He missed and the Misanthropes came down and scored, sending the game into overtime with the score 40-40. But "Z" proved to be the difference in the overtime, scoring 7 points and going 5 for 5 from the line. Deviated Septum fell apart and the Misanthropes went home with a 57-52 victory. Zeiner was the only man to reach double figures for the Tropes scoring 25 big points. Deviated Septum guards did all the scoring for the losers as Doug Hampton, Mike Collopy, and Paul Kaplin combined for 37 of the team's 52 points, with Hampton the top scorer with 17.

The week ended with Thrust and the White House meeting in a tough game Thursday night. The first half saw Drew Edwards of Thrust and Chuck Kniffen of White House scoring 11 points apiece. But with the aid of some great rebounding by Keith Branch, Thrust had a 27-23 point lead going into the second half. In the second half Thrust held Chuck Kniffen (a key player for the White House) to only two points, as Edwards kept a hot

hand scoring 9 points to lead Thrust to a 49-44 win. The top scorers in this game were of course Drew Edwards with 20 and Keith Branch scoring 14 points for Thrust. Chuck Kniffen finished with 13 points and Jim Hodges popped a team leading 17 points with 12 of these 17 being scored in the second half.

The second week started off with another big rivalry as the Nutcrackers met up with the Misanthropes. Two factors made the difference in this game; number one, the Nutcrackers had Kevin Osborne back, he had missed the first game which was lost to T-1, number two, the Misanthropes were missing the big "Z" at center. The Nutcrackers won it easily 51-43. Kevin Osborne scored a team leading 14 points. Gary Cahill also broke double figures with 12 points on the night, or was it Cahill who

scored 14 and Osborne who had 12? I don't know. Both had 3 fouls apiece, that I am sure of. Bud Cooper was top man for the "Z"-less Misanthropes with 16 on the night.

The next game of the evening saw the Ardent Bed Mates (formerly known as Wong's Laundry) square off against Deviated Septum (formerly known as the Ballbusters). The first half was a big surprise with Ardent Bed Mates in total control. Mark Coelho contributed 13 points to a 29-25 half time lead for the Bed Mates. But Mike Collopy and Doug Hampton came on strong in the second half scoring 10 and 9 points respectively, as Septum cruised by A.B.M. winning 54-46. Hampton was top scorer for the Septum with 19 on the night and Mark Coelho was tops for the losers with 17 points.

The final game Sunday night

saw two Law school teams pairing off against each other in what seems to be a building rivalry. One team is back from last year with the same group of rowdy but Reasonable Irishmen. For the other team this is their first year but they hope to be here Next Year. (I know it's not funny Culhane but it is the best I could come up with at 12 midnight on a Sunday night). Anyway, this night Next Year's proved too much for the Reasonable Irishmen winning easily 58-45. Next Year's had three men in double figures with the big man Mike "The Mauler" Mastriani scoring 23 points towards the cause. The two guards for Next Year's, Jim Olayus and Bob Antonez, scored 18 and 13 points respectively. Bill Shannon was leading scorer for a very well balanced but losing effort by the Irishmen. Bill had 8 points on the night. This was a great night for the Next Year's and a disappointing night for the Irishmen, but the Irishmen will get their revenge and you can read about it in next week's Inner-Wall Diversions.

Inner-Wall Diversions

BY W.F.X.F. JR.

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S P O R T S

W E E K L Y

Webster's Knights Have A Questionable Future

BY MARK JAFFEE
Sports Editor

"Winning isn't everything, it's the only thing."
— the late Vince Lombardi

There are probably very few if any coaches throughout sports who have not agreed with Lombardi's immortal words. But although they may agree with this philosophy, their success cannot by no means be compared to Lombardi's winning traditions; and even when he left Green Bay the era died. Winning with consistency has always been a rarity in sports.

And for Bruce Webster, he is the first one to admit to that. Being at the helm of the Purple Knights for the past 15 years, Webster has seen his teams climb to the top after several seasons of mediocrity only to fall once again. Bridgeport, who had reached the New England tournament during the years of 1976-79, have not been that successful during the last two seasons.

"Maintaining a winning season year after year is the hardest thing for any coach to do," said Webster. "The personnel is always changing. It is much easier to build a program after a couple of seasons and move onto another institution."

And when Webster came here in 1965 from Rutgers University, he had every intention to go along with that philosophy.

"I really thought I would be here for three years and move on," Webster said. "But, I saw growth in the program and I thought we could possibly go Division I after a while."

But as the years began to pass, Bridgeport's program gradually went on the decline and the thought of changing divisional status ended.

"We had a better program 15 years ago than we do now," replied Webster. "We had a bigger program, including a JV squad and a full-time assistant coach. We were on an equal basis with a lot of small Division I schools. But, now we are on a retrenchment. And I really don't know how much money I have to work with."

Although expanding the program was out of the question, maintaining competitiveness in Division II was not. So when the Knights went to the Final Four tourney in Missouri two years ago, their future looked very promising; especially since the team was stocked with nine freshmen.

"As a class, I expected those players to run over the New England schedule after a couple of years," said Webster. But some of those players

have not improved at all. When you're talking about Division II talent, you are projecting that these players will mature and their talent will improve. Players like the Hurdles and the Nastus were able to grow and others peaked early and stopped."

During this past season, Bridgeport had enough talent to win, but the ball just did not roll in the way it did two seasons ago.

"We lacked discipline and smartness during the year, especially in the several close games that we lost," said Webster. "Instead of working for the good shot we turned the ball over."

For the 15-12 Knights, the season was a major disappointment, and for Webster it still lingers on.

"I continue to second guess myself and I'm worried about the future of the program because there is so much uncertainty."

"I can see myself being here at Bridgeport another five to ten years if we can maintain a good competitiveness at the Division II level."

But although Webster visions himself coaching the Knights for years to come, the rumors started to fly when Fairfield's coach Fred Barakat resigned.

"As of yet (last Friday) I have not officially applied for the job at Fairfield," said Webster. "It's just a matter of time before I send in the form — Fairfield will be making their decision on April 13."

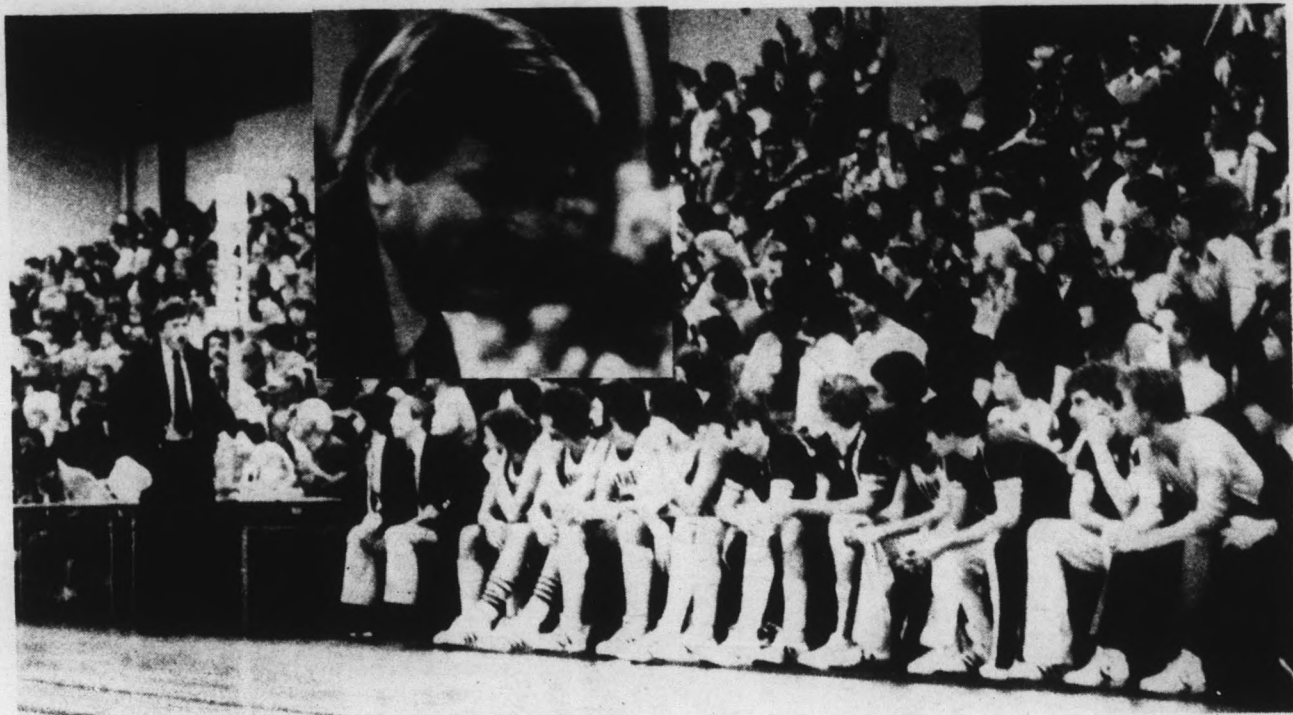
But whether it would be the Fairfield position or any other Division I school, Webster would move on if an offer was made his way.

"I have always tried to improve myself professionally, but all of the opportunities that I have had in the past were on a parallel rather than a step up."

Whether Bruce Webster continues to lead the Knights in years to come, well that remains to be seen. But for now his future elsewhere seems to be far from his mind.

"I told the players to take two weeks off and let their emotions settle and then we'll talk over the problems of the season. Every night for the last couple of weeks I have been out recruiting for next year. And I have found some good possibilities."

Webster concluded by saying, "My biggest problem is that I'm a perfect reflection of a coach who lives and dies with wins and losses. I'm so worried about this program and I'll do everything I can to try and correct it."



**"I'm a perfect reflection
of a coach who lives
and dies with wins and
losses."**

Bruce Webster



...and from the gym

Attention all those wanting to play for the Purple Knight Golf team. There will be a meeting on Thursday, March 12th in the gymnasium at 3:00. All full-time students are eligible. If you have any questions, contact Coach Webster at x4721.

The Purple Knight Indoor soccer team will be hosting a tournament on Saturday, March 7 in the Wheeler Recreation.

Game-time will be at 9:00. The University of Connecticut, Southern Connecticut, and Babson College will be participating in the Bridgeport tourney.

Would you believe there is a jump rope club? There is and it meets every Wednesday night at 7:30 in the Harvey Hubbell. All students interested in getting in shape and participating in a jump-a-thon are invited to at-

tend. It will be held on March 22nd. Instruction will provide for single rope jumping and double-Dutch. For further info contact Linda Ellerman, x4724.

If anyone would like to join the University Avenue sports staff, contact Mark, x4382 or come into our office located on the 2nd floor of the Student Center, Room 228, as soon as possible.